

LOBBY

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Abundance

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LOBBY

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Contributors

Greek mythology tells the tale of foolish and greedy King Midas, remembered for his ability to turn everything he touched into gold. For our 'Abundance' issue, we ask four of our notable contributors:

If you had the Midas touch, what would things turn into?

Johanna Noack
Illustrator



Johanna is a German designer and illustrator who works with contrast, both visually and content-wise. Part of her unique style involves rearranging disparate objects and placing them in the spotlight, while creating small, surprising moments between

them. Johanna's illustration graces the cover of this issue, with an additional piece on page 42 of the Exhibition Space.

"Everything I touch would become an XXL version of itself. That wouldn't be useful at all, but that's kind of what I like about it. The objects would all just be there, senseless, but acting like symbols."

@valuable_things

Paul Humphries
Editorial Assistant



Paul is an artist and architecture student with a background in visual communication and classical arts, and he's exhibited his work in London, Paris and New York. Currently living and working in London, Paul's recently discovered a passion for writing. You can read his

co-written article on page 34 of the Exhibition Space.

"Books, just books. I have a pretty serious collection of architecture and history books. One day I want to have a library with a library ladder where I can roll around with a glass of bourbon choosing my next read. Flamboyant?! I know..."

paul-humphries.co.uk

Jack Self
Contributing Writer



Jack is a London-based architect and writer. He's Director of the REAL foundation and curator of the 2016 British Pavilion at the Venice Biennale. Jack's essay can be found on page 77 of the Seminar Room.

"Everything would be infused with a powerful feeling that what I was saying at that moment made total, logical sense. Further, that my opinion was the only possible solution. The touchee would see immediately how rational and politically savvy I was being. The first thing I'd do is a global tour touching leaders and ending all wars. After that I'd probably write a self-help book about how 'you too can win friends and influence people'. I'd call it *The Self Helps*."

@jack_self

Cameron Blaylock
Photographer



Cameron is a photographer living and working in New York, and we found him right during the time when we were scheduled to take portraits of Denise Scott Brown for this issue.

Cameron's work can be found in *Abitare*, *The Believer*, *DAMN*, *Satellite*, *Surface* and on pages 22–31 of the Exhibition Space.

"Everything would turn into a duck. Except for Denise Scott Brown. She should still be Denise forever."

cameronblaylock.com

Architecture for Duckburg Tightwads



Five multiplujillion, nine impossibidillion, seven fantasticatrillion dollars and sixteen cents: Scrooge McDuck's fortune defies the categories of conventional arithmetic—but is that also the case for the architecture that shelters it? Don Rosa explains.

Don Rosa - MegaCon 2012. ©Ricky Brigante. flickr.com/photos/insidehemagic/6899881021

Words by
Stylios Giamarellos

Don Rosa would certainly be envied by many architects. You don't get to design the Money Bin for the richest duck in the world every day, after all. But who else could cope with that old miser as a client? Very few can claim they understand Scrooge McDuck as well as he does.

Rosa worked like a real-world historian of the fictional world of Duckburg—a city whose main characters (including Scrooge McDuck, the Junior Woodchucks, Gyro Gearloose, Gladstone Gander, the Beagle Boys, etc.) were originally imagined by Carl Barks in his classic Duck stories from the late 1940s to the late 1960s. Dissecting every single one of those stories in pursuit of relevant titbits of information, Rosa reconstructed *The Life and Times of Scrooge McDuck*, a historically accurate and chronologically consistent biography of the mighty duck.

Far from understanding him as a greedy tightwad, though, Rosa's biography endowed Scrooge's character with the sense and sensitivity of a heartbroken collector. For Rosa's Scrooge, being rich is just the outcome of a lifetime of adventure; in Tuomas Holopainen's words, it is to seek to relive a memory. The three cubic acres of his Money Bin therefore serve as a vast repository of memories, containing only a fraction of Scrooge's fortune—just the cash that reminds him of the adventure that made him earn it in the first place. Thus, when he famously declares he loves to dive around in his money like

a porpoise, and burrow through it like a gopher, and toss it up and let it hit him on the head, it is not money in general nor their exchange value he is in love with; he cherishes those specific coins for their use value as the material carriers of his own history. Often portrayed as the arch-capitalist in the post-war world of comics, Scrooge is in fact a romantic cracking capitalism; he refuses to be alienated by following the dictates of capital flow. He prioritises his own sentimental reasons for remaining attached to the three cubic acres of cash he stores in his Money Bin.

Never interested in what his fortune can buy, Scrooge thus opted for a building that would not only serve as an office-cum-storage space, but also as a medieval Scottish fortress fending off aspiring intruders. Thus, the austere and rather unimpressive functional cube sitting on top of Killmotor Hill is paradoxically both one of the major urban icons of Duckburg, as well as one of its least accessible spaces. In Rosa's 2001 story, "The Beagle Boys versus the Money Bin" it is actually the building itself that manages to outdo the Beagle Boys on its own, even when they try to infiltrate it with its detailed blueprints in hand. It was for the purposes of this story that Rosa eventually produced the first official plans of Scrooge's Money Bin. Originally trained as a civil engineer, Rosa's architectural sensibility might have

also proven a perfect fit for the austere temperament of the duck who always thought of himself as only a poor old man. Here is what Rosa himself had to say about the whole creative process.



How did you end up writing a Duck story whose subtle protagonist is a building—Scrooge's iconic Money Bin?

In honour of the 100th anniversary of Carl Barks's birth in 2001, Egmont—my publisher—had the idea to produce a series of stories, each written and drawn by a different artist, and each featuring one of the great characters that Barks created for the comics. A great idea! At that same time, some Egmont branch editors were asking me what I planned to do to commemorate the 50th anniversary of Barks's creation of both the Beagle Boys and the Money Bin, both of which first appeared in two consecutive issues of *Walt Disney's Comics & Stories* in 1951. So, I finagled it such that my assignment in this special series was to do a story about Barks's Beagle Boys as part of the Barks-100th-Birthday celebration. Also, since that crooked gang and the Money Bin are virtually the same age—not to mention the fact that almost any Beagle Boy story involves the Money Bin—I decided that my story would feature *both* of those two different Barks creations, and it could therefore

“I decided to draw architectural plans of the McDuck Money Bin, which the Beagle Boys would then discover.”

also act as the combined 50th anniversary story for the Beagle Boys and the Money Bin that the other editors hoped for.

But there was more. I planned a third important aspect for this story—a few years earlier I had decided to someday create comical architectural design plans of the McDuck Money Bin. This would be the perfect opportunity! My plot would be a sort of Beagle Boy tour of the entire Money Bin using some long lost plans they had discovered. This way, the plans would be an integral part of a story rather than just a stand-alone feature. **What were the main challenges you encountered in producing these architectural drawings?**

There was a trick to the idea. Not only does my story, as usual, take place sometime in the early-mid 1950s, but the plans that the Beagle Boys discover would be even older, from when the Bin was first built 50 years earlier. Prior to the 1970s, all architectural plans were done as ‘blueprints’. Blueprinting was a cheap method of making photographic copies of large technical drawings. The result was equally large images on giant sheets of paper which were like a negative image of the original—white lines on a dark background which (due to the chemicals involved) was a dark blue. I remember some old blueprints in the antique files at the Keno Rosa Co. which my grandfather had founded in 1905. And since the plans in my story were supposedly created in 1902, I knew they had to be blueprints.

How did you address the practical and technical aspects involved in the production of these plans?

I suggested the project to my good friend Dan Shane who works as a computer network systems administrator and has also had some training in architectural design. I sketched out my ideas for him and he created the Bin plans using Intergraph computer-aided-design software in his spare time. Every few days I would receive files of his work to see what he was doing, and I’d give

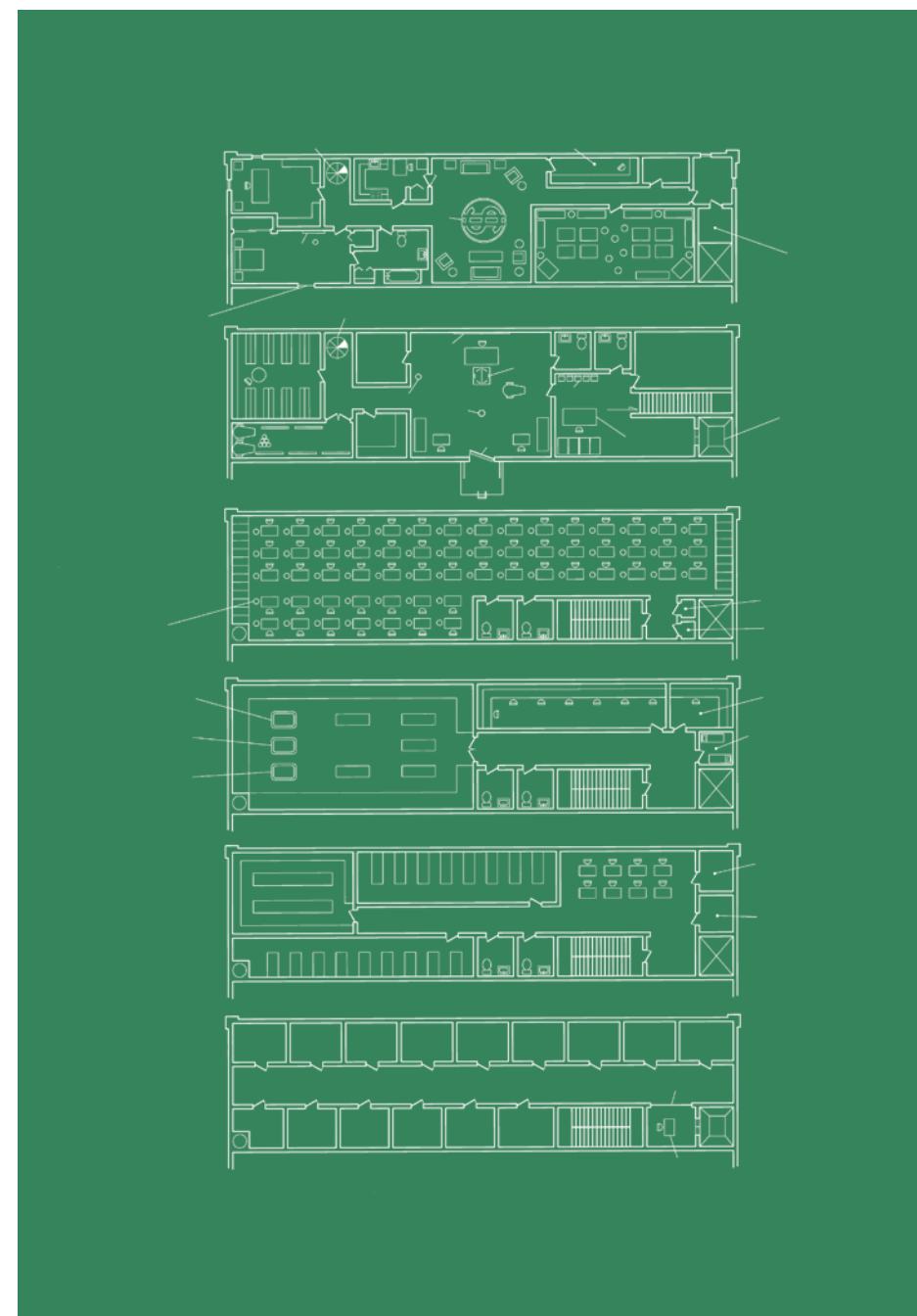
him extra ideas or suggested changes, and he made suggestions of his own, until finally he finished the computer-generated plans you see in this story.

Your Duck stories are famous for their real-and-fictional-world accuracy, due to the meticulous historical research you usually undertake. Was that also the case for your Money Bin plans?

I must admit that there is one aspect in which the blueprints in my story are inaccurate. Due to the shape of a comic book, we had to create the blueprints in ‘portrait’ style (more tall than wide) whereas true architectural drawings and blueprints, due to their large size, were always ‘landscape’ style (more wide than tall). In a portrait style, as are these in my story, it would be too difficult for us engineers and building contractors (of which I was both before I became an alleged cartoonist) would not be able to draw, make measurements or even clearly see the diagrams at the tops of the tall pages. But later that same year Dan Shane and I did redesign all of these same diagrams, plus some additional funny details, onto one large landscape style sheet.

How comprehensive and accurate do you claim these drawings are, though?

Well, if any Barks fan wants to challenge me by saying that I am not showing certain rooms that Barks depicted in one of his many Scrooge stories, I’m ready for you. Notice that these plans do not show diagrams for *all* the floors. Any Money Bin feature that you recall and which you *do not* see in these plans would apparently be on one of those unshown floors! Carl Barks never drew the interior of the Money Bin the same way twice, and neither have I. I may try to be consistent about many facts in my stories, but if anybody expects me to try to make sure every scene I draw in the McDuck offices matches my own plans of those offices, they’re plain cuh-razy! 🐥



Blueprints for Scrooge Mc Duck's Money Bin by Don Rosa and Dan Shane (2001).